

→*WHITE, SMITH & CO.'S LATEST AND MOST COMPLETE ACTING EDITION.*←

WITH LIBRETTO, COSTUMES, STAGE DIRECTIONS, &c.

MADAME LA FONT.

Melodramatic Opera

IN THREE ACTS.

1 2 3

Libretto by George M. Vickers, Esq., of Philadelphia.

MUSIC BY

Charles Albert White & Charles Dupee Blake.

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188 AND 190 STATE STREET.

1
OVERTURE.
Madame La Font.

Moderato, Misterioso.

Charles Albert White.
Charles Dupee Blake.

PIANO.

The musical score is written for piano and consists of four systems of music. The first system begins with a treble and bass clef, a 2/4 time signature, and a key signature of one sharp (F#). The tempo and mood are indicated as 'Moderato, Misterioso.' The first system includes a 'p Drums.' marking and a 'sf' (sforzando) marking. The second system continues the piece with 'sf' markings and a 'hr' (hairpin) marking. The third system features 'sff' (sforzissimo) markings and a 'hr' marking. The fourth system is marked 'Tempo di Bolero.' and includes a key signature change to one sharp (F#) and a 3/4 time signature. The score is filled with various musical notations, including triplets, slurs, and dynamic markings.

This page of musical notation consists of five systems of staves, each with a treble and bass clef. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

System 1: The first system begins with a treble staff containing eighth and sixteenth notes, marked with a forte (*f*) dynamic. The bass staff features a steady eighth-note accompaniment. The system concludes with a fortissimo (*ff*) dynamic marking.

System 2: The second system continues the melodic line in the treble staff, marked with a forte (*f*) dynamic. The bass staff maintains its accompaniment. The system ends with a fortissimo (*ff*) dynamic marking.

System 3: The third system starts with a piano (*p*) dynamic in the treble staff. The bass staff continues with eighth notes. The system concludes with a fortissimo (*ff*) dynamic marking.

System 4: The fourth system begins with a piano (*p*) dynamic. The treble staff includes a triplet of eighth notes marked with a sforzando (*sf*) dynamic. The bass staff also features a triplet of eighth notes. The system concludes with the instruction *cresc. agitato.* (crescendo, agitated).

System 5: The fifth system continues the melodic line in the treble staff, marked with a sforzando (*sf*) dynamic. The bass staff features a steady eighth-note accompaniment. The system concludes with a sforzando (*sf*) dynamic marking.



First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking *sf* (sforzando) is present in the bass staff.



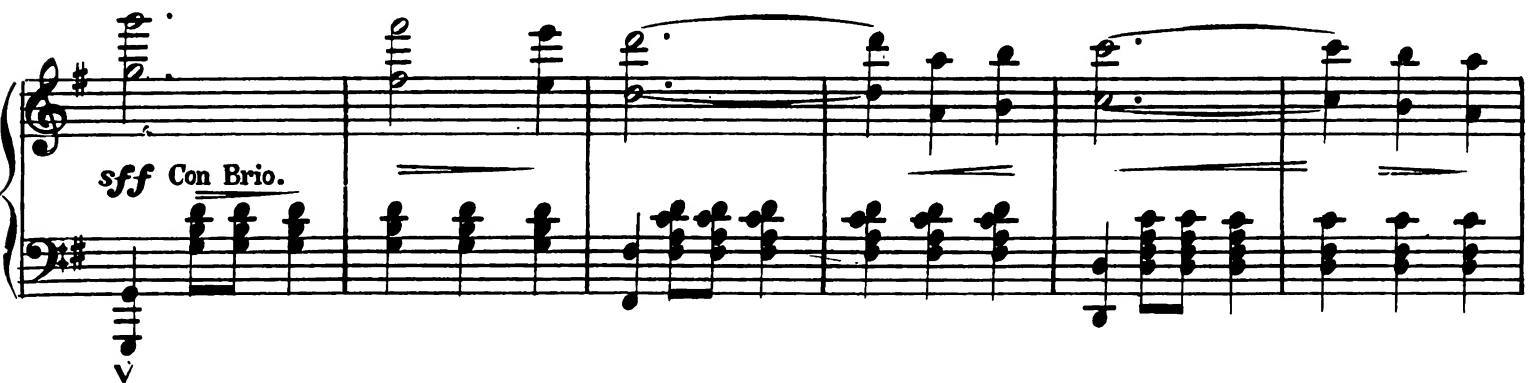
Second system of musical notation. The treble staff continues the melodic development. The bass staff includes the dynamic marking *sf* and the instruction *Tremando.* (tremolo). The system concludes with the instruction *Con Moto.* (with motion).



Third system of musical notation, showing further development of the melodic and harmonic themes in both staves.



Fourth system of musical notation, continuing the musical progression with complex textures in both staves.



Fifth system of musical notation. The treble staff features a melodic line with a *sf* (sforzando) dynamic marking. The bass staff includes the instruction *Con Brio.* (with spirit).



First system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music includes a forte (*ff*) dynamic marking and a melodic line in the treble staff.



Second system of musical notation, continuing the piece. The key signature remains one sharp (F#). The music features a melodic line in the treble staff and a bass line in the bass staff.



Third system of musical notation, continuing the piece. The key signature remains one sharp (F#). The music features a melodic line in the treble staff and a bass line in the bass staff. The system concludes with the instruction *Stentando.*

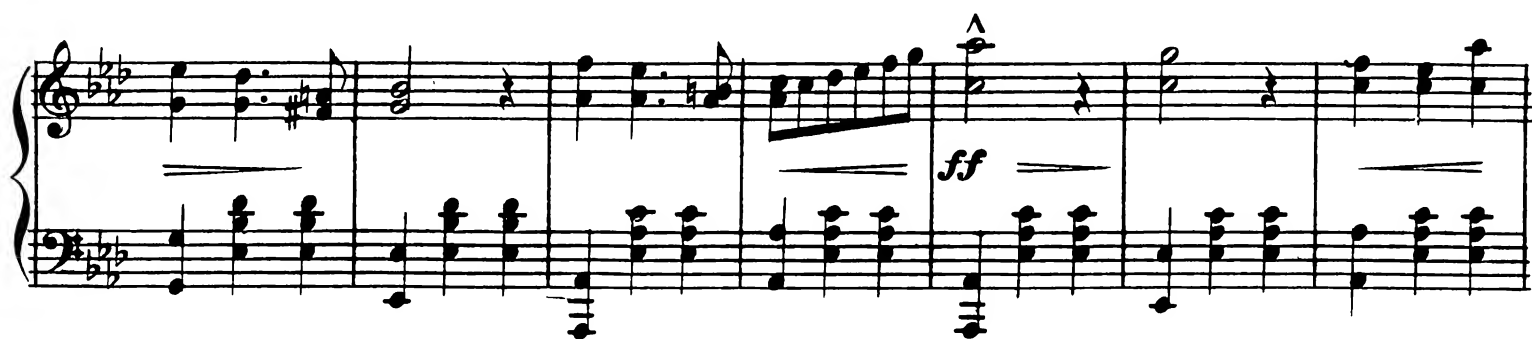


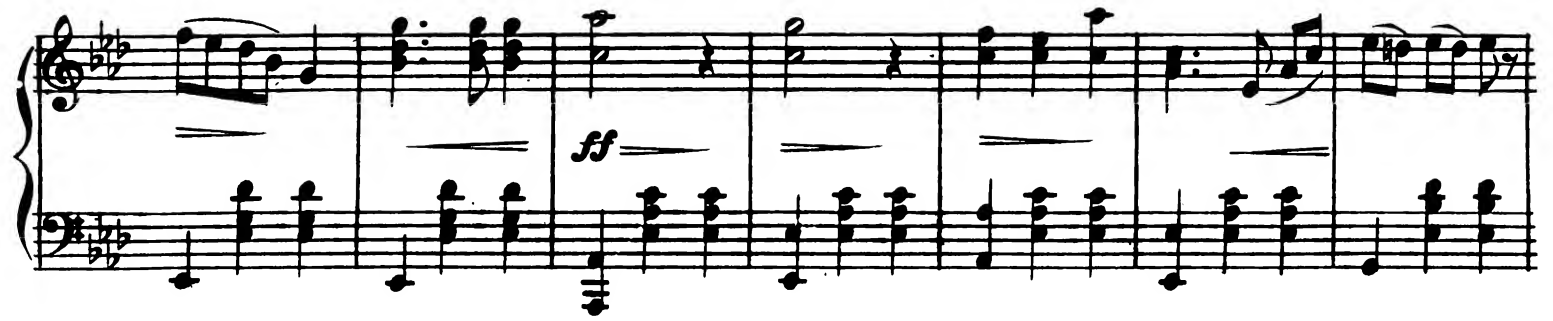
Fourth system of musical notation, continuing the piece. The key signature changes to two flats (Bb, Eb). The music includes a *rit.* (ritardando) marking and the instruction *Tempo di Waltz.*



Fifth system of musical notation, continuing the piece. The key signature remains two flats (Bb, Eb). The music features a melodic line in the treble staff and a bass line in the bass staff.







Legato.
Cornet Solo.

Andante.
Pizz.

This system contains the first system of music. The top staff is for the Cornet Solo, marked *Legato.* The piano accompaniment is marked *Andante.* and *Pizz.* (pizzicato). The piano part features a complex texture with many beamed sixteenth notes in both hands, creating a dense, rhythmic accompaniment.

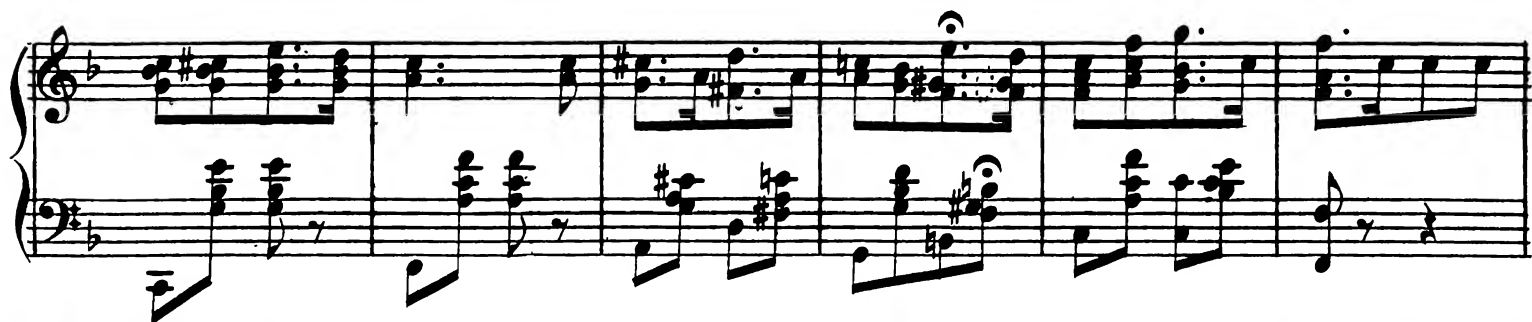
This system contains the second system of music. The Cornet Solo continues with a melodic line. The piano accompaniment maintains the dense, rhythmic texture with beamed sixteenth notes.

Cadenza, ad lib.

This system contains the third system of music. The Cornet Solo part includes a section labeled *Cadenza, ad lib.* (cadenza, ad libitum), which is a short, melodic flourish. The piano accompaniment continues with the same rhythmic pattern.

Quartette for Horns.
p

This system contains the fourth system of music. The Quartette for Horns part is marked *p* (piano). It features a melodic line with some grace notes and a final cadence. The piano accompaniment continues with the same rhythmic pattern.

Allegro.*Tempo di Galop.*



Tempo di March.

The first system of musical notation for 'Tempo di March.' consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody in the treble clef begins with a whole rest, followed by a series of eighth and sixteenth notes, ending with a triplet of eighth notes marked with a '3'. The bass clef accompaniment features a steady eighth-note pattern with chords.

Pomposo.

The second system of musical notation for 'Pomposo.' continues the grand staff. The treble clef melody features a series of eighth notes and rests, with some notes marked with accents (^). The bass clef accompaniment continues with a steady eighth-note pattern and chords.

The third system of musical notation for 'Pomposo.' shows the continuation of the grand staff. The treble clef melody includes a triplet of eighth notes. The bass clef accompaniment features a steady eighth-note pattern with chords. Dynamic markings *ff* and *fff* are present in the bass clef.

The fourth system of musical notation for 'Pomposo.' continues the grand staff. The treble clef melody includes a triplet of eighth notes. The bass clef accompaniment features a steady eighth-note pattern with chords. Dynamic markings *sf* and *sf>* are present in the bass clef.

The fifth system of musical notation for 'Pomposo.' shows the continuation of the grand staff. The treble clef melody includes a triplet of eighth notes. The bass clef accompaniment features a steady eighth-note pattern with chords. Dynamic markings *sf* and *sf>* are present in the bass clef.

Madame La Font.

Act 1st

Libretto by
Geo. M. Vickers.

SCENE.

Music by
Charles Albert White.
Charles Dupee Blake.

Grand Fancy Dress Ball at La Font Hall. Large Chandelier. Lounges, Chairs &c. at Wings, placed so as not to interfere with the dancers, Double door C.F. pract. open — Windows R. & L. pract. open — Shrubby, fountains, vases and statuary visible through door and windows. Time evening. ———

Madame La Font disc. seated on lounge 1. E. L. reading book, Military officers, Chorus, singers and dancers disc. half way up stage advancing, Madame La Font rises and joins chorus.

Opening Chorus.

CHORUS.

Sopranos.

Allegro.
ff ^



Altos.



Tenors.

ff ^

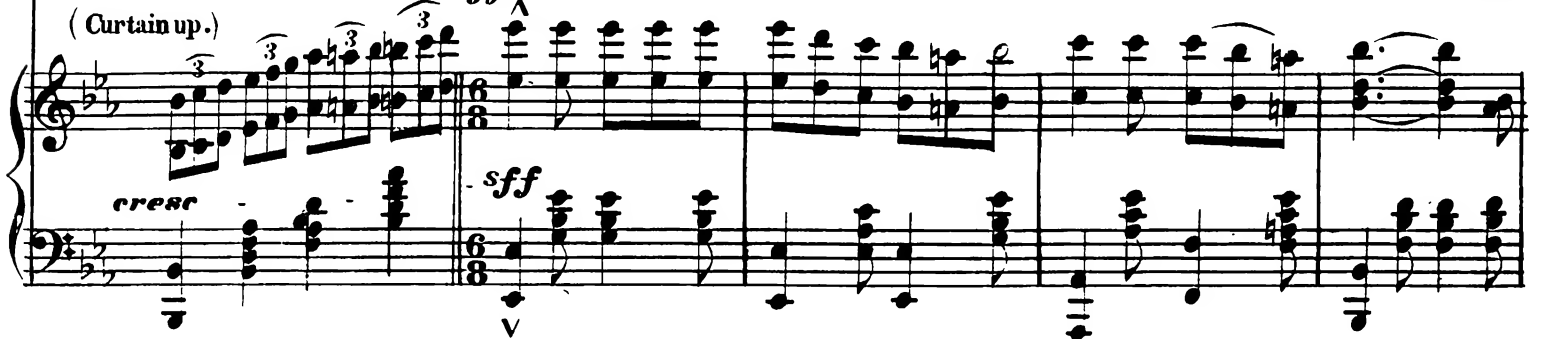


Basses.



(Curtain up.)

ff ^



dance and sing, for 'tis no crime To mer - ry hearts like we..... Be gay and hap - py when
 dance..... mer - ry we will be..... Be gay
 dance and sing for 'tis no crime To mer - ry hearts like we..... Be gay and hap - py when
 dance and sing, 'tis no crime for friends like we

e'er you can, 'Tis far the wis - est thing, For time..... is on the
 For life is but a single span and time
 and hap - py while your young, For time..... is on the
 e'er you can, 'Tis far the wis - est thing, For life is but a single span and time is on the
 For life is but a span and time is on the

Quintette: Madame and Fitch
Shaking hands and greeting company.

S. wing.....

A. wing.....

T. *Tenor.* All wel come, wel come here.....

Fitch. wing..... All wel come, wel come here..... A hap py time will

B. wing.....

Nora. All wel come, wel come here.....

Mad. All wel come here..... a hap py

F. be..... Let guest with guest now min - gle free, And share our so - cial

B.

S. come For we are gay and free a hap - py greet - ing

M. time we'll have, For we are gay and free, a hap - py greet - ing

T. Oh hap - py may you be, There's

F. mirth - some glee, Oh hap - py may you be There's pleas - ure here for

B. We welcome you all, We



S. all, For now be - gins the ball, We'll dance and sing and prom - e - nade.

M. all We'll dance and sing and prom - e - nade.

T. pleas - ure here for all Come join | our pleas - ures all

F. all. And now be gins the ball Well dance and sing and prom - e - nade

B. wel. come you all, We wel. come you all, Wel - come



Chorus.

Let's be hap - py, hap - py while we can..... Life at

Let's be hap - py, hap - py while we can..... Life at

The first system of the chorus features four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The third staff is a Tenor part with lyrics. The bottom staff is the piano accompaniment, consisting of a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The music is in a major mode with a key signature of two flats.

best is but a sin - gle span..... Be gay and happy when e'er you can, 'Tis

best is but a sin - gle span..... Be gay and happy when e'er you can, 'Tis

best is but a sin - gle span..... Be gay and happy when e'er you can, 'Tis

The second system of the chorus continues the vocal and piano parts. It features the same four staves as the first system. The lyrics are repeated for the vocal parts. The piano accompaniment continues with a similar rhythmic pattern. The key signature and time signature remain the same.

far the wisest plan... For life is but a single span and

far the wisest plan...

far the wisest plan... For life is but a single span and

far the wisest plan...

time is on the wing... For time is on the wing, For

time is on the wing... For time is on the wing, For

time is on the wing... For time is on the wing, For

*rit.**fff*

Soprano: time is on the wing, For time is on the wing, is

Alto: time is on the wing, For time is on the wing, is

Tenor: time is on the wing, For time is on the wing, is

Bass: time is on the wing, For time is on the wing, is

Piano: *fff* *rit.* *fff* *rit.* *fff*

Soprano: on the wing...

Alto: on the wing...

Tenor: on the wing...

Bass: on the wing...

Piano: *ff*

At close of Chorus, Madame La Font resumes her reading on the lounge. The rest of company take seats or stand in groups at wings, except dancers, who take partners and waltz.

At end of waltz moon seen to rise through D.F. Lime lights thrown full on chorus and company.



Tempo di Waltz.

(All waltz except promenaders, Madama La Font & Fitch.)



Sopranos.
Madame.
Altos.
Tenors.
Bass.
Piano.

Bright, bright glis.tens the dew, Fair night for lov.ers

Bright, bright glis.tens the dew, Fair night for lov.ers

S.
M.&A.
T.
B.

true, Low, low whispers the breeze.....Stir.ing so gently the

Stir - ing gent - ly

true, Low, low..... whispers the breeze.....Stir - ing gent - ly

S. tremb - ling leaves; Hark, now Night in - gales sing, Herd .

M.&A. tremb - ling leaves;

T. tremb - ling leaves; Hark, now Night in - gales sing, Herd .

B.

S. - bells dis - tant - ly ring, Each scene's fraught with de - light,

M.&A. - bells dis - tant - ly ring, Each scene's fraught with de - light,

T. - bells dis - tant - ly ring, Each scene's fraught with de - light,

B.

S. Fair, fair beau-ti-ful night, Wel-come, wel-

M&A. Fair, fair beau-ti-ful night, Wel-come, wel-

T. Fair, fair beau-ti-ful night, Wel-come, wel-

B. Fair, fair beau-ti-ful night, Wel-come, wel-



(Partly darken Stage.)

S. - come, welcome to night friends one and all Heart-y

M&A. - come, wel-come friends and all Heart-y

T. - come, wel-come friends and all Heart-y

B. welcome to night friends and all Heart-y



greet - - ings We now ex - tend..... to one..... and all..

greet - - ings We now ex - tend..... to one and all..

We ex - tend to one and all.

This musical score is for a vocal ensemble, likely a SATB group. It consists of four staves. The top two staves are for Soprano and Alto, and the bottom two are for Tenor and Bass. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "greet - - ings We now ex - tend..... to one..... and all.." for the first two parts, and "We ex - tend to one and all." for the last two parts. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and a final double bar line.

(Moon seen to slowly rise through D.F.)

Moderato.

Piano

This piano accompaniment is for the section titled "(Moon seen to slowly rise through D.F.)". It is marked "Moderato." and "Piano". The score is written for piano with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The music features a mix of eighth, sixteenth, and thirty-second notes, with some triplets and a final double bar line. The dynamics range from piano (p) to forte (f).

OH BEAUTIFUL MOON.

Quartette and Chorus.

Moderato.

(Lime lights thrown full on chorus and promenaders.)

Sop. Oh, beau-ti - ful moon The Queen of the night

Madame. Oh - beau-ti - ful moon

Tenor. Oh beau-ti - ful moon, The Queen of the

Bass.

Piano. *Moderato.*

S. Thy beams we wel - - - come, we welcome to night

M.

T. night. Thy beams we wel - - - come, we welcome to night, we wel - come to

B. Thy beams we welcome, we welcome to night

S. With joy - ful hearts And voi - ces in tune

M. night With joy - ful hearts, And voi - ces in

T. night With joy - ful hearts and voi - ces in tune, and voi - ces in

B.

S. We wel - come to night bright sil - ver moon

M. tune, We wel - come to night we welcome to night bright sil - ve moon, bright sil - ver

T. tune We wel come to night bright sil - ver moon bright sil ver

B. We wel - - come to night bright sil - - ver moon, bright sil - ver

(Full Chorus, with principals.)

1st & 2^d Sop.***f* rit.**

Oh beau-ti-ful moon The Queen of the night Thy presence we

Mad. & Alto.

moon Oh beau-ti-ful moon, Oh beau-ti-ful moon

f* rit.*1st Tenor.**

Oh beau-ti-ful moon,

The Queen of the night, The Queen of the night, Thy presence we

2^d Tenor.

Oh beau-ti-ful moon

f* rit.*1st Bass.**

Oh beau-ti-ful moon, The Queen of the night, The Queen of the night, Thy presence we

2^d Bass.

Oh beau-ti-ful moon The Queen of the night

f* rit.**sf******f* rit.**

fff *p rit.*

1st & 2d S.
wel - come here to night, Oh beau - ti - ful moon

M. & A.

fff *p rit.* *cresc.*

1st T.
wel - come here to night, Oh beau - ti - ful moon

2d T.

fff *p rit.* *cresc.*

1st B.
wel - come here to night, Oh beau - ti - ful moon

2d B.

fff *p rit.* *cresc.*

fff *p rit.* *cresc.*

*Sop.**Mad.* Oh, beau-ti-ful moon

Oh, beau - ti - ful

*Tenor.**Bass.* Oh, beau - ti - ful

Piano accompaniment for the first system, featuring arpeggiated chords and a steady bass line.

S. The Queen of the night Thy beams we wel - - - come, we welcome to

M. moon,

T. moon, . The Queen of the night. Thy beams we wel - - - come, we welcome to

B. Thy beams we welcome, we welcome to

Piano accompaniment for the second system, continuing the arpeggiated pattern.

S. night With joy - ful hearts And voices in tune

M. night, we welcome to night, With joy - ful hearts, And voi - ces in

T. With joy - ful hearts And voices in tune, And voi - ces in

B. night



S. We wel - come to night bright sil - ver moon

M. tune, We wel - come to night, We wel - come to night bright sil - ver moon, bright sil - ver

T. tune, We wel - come to night bright sil - ver moon, brigh sil - ver

B. We wel - come to night bright sil - - ver moon, bright sil - - ver



Full Chorus, with principals.

1st & 2^d Tenor.

Oh, beau - ti - ful moon The Queen of the night Thy presence we

Mad & Alto.

moon, Oh, beau - ti - ful moon, Oh beau - ti - ful moon

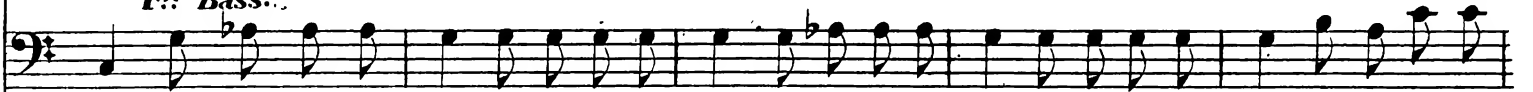
1st Tenor.

moon

The Queen of the night, The Queen of the night, Thy presence we

2^d Tenor.

Oh, beau - ti - ful moon

1st Bass.

Oh, beau - ti - ful moon, The Queen of the night, The Queen of the night, Thy presence we

2^d Bass.

fff *p rit.*

N. & S. wel _ come here to night Oh beau _ ti _ ful moon

M. & A. *fff* *p rit.*

1st T. wel _ come here to night Oh beau _ ti _ ful moon

2d T. *fff* *p rit.*

1st B. wel _ come here to night Oh beau _ ti _ ful moon

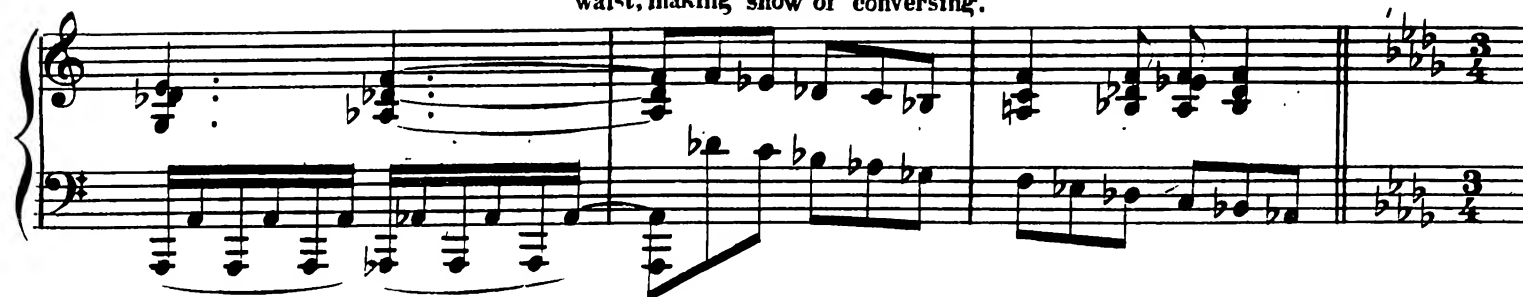
2d B. *fff* *p rit.*

(Exit Chorus & Company through D.F. & R. & L.
Except Madame La Font who with book in hand is left alone.

p

Madame. I must away to the Library and place this precious volume in its proper place. (Exit Madame 3 E.L.)

(Enter Nora and Captain slowly through D.F. Captain's arm around Nora's)
waist, making show of conversing.



THINE ALONE.

DUETT.

NORA And CAPTAIN.

Andante con Espressione.



Nora.

The sweetest



hour of life to me, Is when a lone I am with thee, 'Tis then love's

mys - tic charms im - part A dreamy rap - ture to my heart .

Capt. The future, none, a - las can tell, Yet in this breast shall ev - er.
Thus be it ev - er all fear dis - pel Yet in this breast shall ev - er

dwell, The bliss - ful thought that thou art mine, and I am thine!
 dwell, The bliss - ful thought that thou art mine, and I am thine! Yes on - ly

Yes on - ly thine, Yes am I tru - ly, on - ly thine, on - ly thine? Hap - py
 thine Yes I am thine, fondly, truly thine! Hap - py

hour! life shall be One dream of bliss, Ah Good bye to
 hour! life shall be One dream of bliss, Ah.....

sighs and doubting tears, A - dieu to i - dle gloomy fears..... I ask not
 yes good - bye doubting tears, yes good bye gloomy fears.....

(Enter Flitch 3^d E. L. He pauses and listens to Capt. and Nora, unobserved by them.)

what thy fate may be, While I am tru-ly, tru-ly loved by thee.
 may thy life ev-er be From all trib-u-lation free; The sweetest

The sweetest hour in life to me, Is when a-lone I am with
 hour..... in life to me, Is when a-lone I am with

thee, Is when a-lone, Is when a-lone I am with thee!
 thee, Is when a-lone, Is when a-lone I am with thee! I love but

He loves but me, No clouds appear, our sky is clear, yes side by
 thee Our sky is clear, And side by side

side, What e'er our lot be - tide *pp* (Exit Nora &
 through life we'll glide, My own my dar - ling bride
Fitch. (aside.) *pp*
 I must put a stop to this at once!

p *pp*

Capt. D. F. arm in arm. Fitch following closely behind.)

Agitato.



(Reenter Nora hastily, leading Leah by the hand.)



Nora. Mamma here is a poor woman I found seated by the fountain.

Leah. I merely stopped to quench my thirst, I am a Gipsy, may I tell your fortune? (Reaches for Madame's hand.)

Madame. No, no, my fortune I already know.

Nora. (Extends hand) Pray tell me mine; (Leah looks at Nora and starts back with the cry (aside) Oh heaven! where have I seen those eyes before?

Nora. Poor creature tell me what makes you act so strangely?

HEAVY THE SORROW.

LEAH.

Piangendo.

Leah.

Hea - vy the sor - row that would be thine, Could'st thou but bor - row

Piano.

One half of mine — Yet will I bear it Child for thy

sake Thou shalt not share it Tho' my heart break!

Lento. ad lib.

Lento.

Nora. How I pity you!

Leah. May your young heart never know the bitterness of mine. I must go my weary way.

8

(Exit Leah followed by Nora.)

2/4

(Enter Flitch D.F. advancing to Madame,)

Flitch. (Excitedly) Madame, that coarse military man, with his whole regiment are ruining your choicest flowers, tramping down your flower beds, knocking over flower pots and making a mess generally.

Madame. (Drops book on lounge) Oh horror! (Goes to window and looks out.)

Flitch. (Aside) I must turn the Madame against him. He is my rival for the lovely Nora. Oh, how her face takes me back to the dreamy past, and calls up forms and memories long since dead to me. But money! she will inherit, the Madame's fortune, and she must be mine.

SONG (SHE MUST BE MINE.)

(FLITCH.)

1. She must be mine in spite of fate, if
 2. She must be mine for weal or woe, Tho'

not in love, she shall in hate, This heart and hand she may des - pise, But
 all the world should be my foe, Tho' pit - y plead in tones for - lorn, I'd

who can tell un - til he tries But who can tell un. til he
 laugh her pal - lid face to scorn I'd laugh her pal - lid face to

tries scorn At times her looks im - ply suc - cess, But
Tho' voi - ces called be - loved of old, I'd

wom - an's thoughts are hard to guess, Yet should bad luck with fate com - bine To
drown their cries with clink of gold, No, no, for han - dy cash - I pine, For

thwart me, still She must be mine.
that a - lone She must be mine. *Business.*

(2^d time Exit Fitch.)

(Madame La Font takes seat, and resumes reading.) (Enter Nora D.F.)

Madame. (sees Nora and closes book.) I know he will marry her. (Rises.)

Nora. Marry who?

Madame. (Taps book) The lovely heroine of this tale.

Nora. (aside) I wish some one I know would marry me. (aloud) Dear mamma, put aside your book, remember we have friends to entertain.

Madame. (holding book up) My books are my friends. Oh, how I love them!

Nora. (aside) And I despise them. (aloud) Mamma, will that dreadful Editor be here this evening?

Madame. (Severely) Mr. Galley, the Editor of the "Windy Bugle" is a gentleman for whom I entertain the fondest — ahem! — a sincere friendship. I see you have invited Capt. Stanley this evening without consulting me, it is singular how infatuated you are with him, when you know he has no taste for literature. (Enter Capt. Officers and Dancers D.F.)

Nora. Hush, mamma he is coming!

Madame. I dislike to receive and entertain a man who detests my books. (Goes to greet Company) I hope you are enjoying yourselves. Those of you who prefer books will find a goodly stock in the library.

All. Thanks.

Capt. Stanley. You are exceedingly kind.

OH WHAT PLEASURE.

SOLO, DUETT AND QUARTETTE.

Nora. Capt. Madame. & Bass.

Nora. 

Madame. 

Capt. 

Bass. 

Piano. 

N. *'tis to greet, Fa - ces change but hearts should never,*
 M.
 C. *Friends that oft we've longed to meet.*
 B.
 Oh, what pleasure 'tis to greet Friends that oft we've
 M.
 C. *Friendship true there's naught can sever. Friends that oft we've*
 B.

N. 
 M. 
 C. 
 B. 

longed to meet, Fa - ces change but hearts should never, Friendship true there's naught can sever.

longed to meet,



(Capt. Stanley.)






I have a friend that I a - dore, yes Whom I wish was some - thing more,

'Tis my hope this friend shall be, Far dear - er than a friend to me.



(Fitch peeps through window R.F.)

Nora.

44

So - cial ties are sweet and strong, Friends will nev - er do us wrong,

Tho' they of - ten leave us long, They of - ten leave us long.....

rit.

rit.

This musical score is for a song by Nora. It consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The lyrics are: "So - cial ties are sweet and strong, Friends will nev - er do us wrong, Tho' they of - ten leave us long, They of - ten leave us long.....". There are two "rit." (ritardando) markings above the piano part in the second system.

Madame.

Capt. So - cial ties are sweet and strong, Friends will nev - er do us wrong,

This musical score is for a song by Madame. It consists of a single system with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The lyrics are: "So - cial ties are sweet and strong, Friends will nev - er do us wrong,". The vocal line is marked with "Capt.".

Fitch. (-aside.)

A vain de - lusion.

This musical score is for a song by Fitch. It consists of a single system with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The lyrics are: "A vain de - lusion.".

Nora.
They of - ten leave us long.....

M'me.

Capt.
Tho' they of - ten leave us long, They of - ten leave us long.....

Bass.

Fitch.
In con - fu - sion!

Chorus.
p All looking toward window where Fitch stands peeping in)

N. & S.
Hor - rid fel - low hear his song.

M. & A.

C. & T.
p Hor - rid fel - low hear his song, Friends are ev - er to be trust - ed.

1st B.
p Hor - rid fel - low hear his song, Friends are ev - er to be trust - ed.

2d B.

Thus are friendship's laws ad - just - ed, Friendship soon becomes dis - gust - ed,

Friendship soon becomes dis - gust - ed,

Thus are friendship's laws ad - just - ed, *Flitch.*

Soon becomes dis - gust - ed,

CHORUS.

Nora. & Sop. Friendship soon be - comes dis - gust - ed, If you let her know you're bust - ed.

Madame. & Alto. Friendship soon be - comes dis - gust - ed, If you let her know you're bust - ed.

Capt. & Tenor. Friendship soon be - comes dis - gust - ed, If you let her know you're bust - ed.

2d Ten. Friendship soon be - comes dis - gust - ed, If you let her know you're bust - ed.

2d Bass. Friendship soon be - comes dis - gust - ed, If you let her know you're bust - ed.

Flitch. & 1st Bass. Friendship soon be - comes dis - gust - ed, If you let her know you're bust - ed.

Piano.

Nora. (Explaining to each other.)
p

M'me. There the fellow's clearly wrong. Ah.....

Capt. Ah.....

Tenor.

There the fellow's clearly wrong.

1st Bass.

There the fellow's clearly wrong.

2d Bass. There the fellow's clearly wrong.

Ah.....

Or if thus the law's ad -

Or if thus the law's ad -

Or if thus the law's ad -

p
Grazioso.

Don't you let her know you're bust - ed ,

Don't you let her know you're

- just - ed ,

Ah .

- just - ed ,

Don't you let her know you're bust - ed ,

Don't you let her know you're

- just - ed ,

Don't you let her know you're bust - ed ,

Ah.....

f Don't you let her know you're

(All aside, meaning Fitch.)

pp

bust - ed , We fear he is not a

pp

bust - ed , We fear he is not a

pp

bust - ed , We fear he is not a

pp

pp



prop - er per - son to be whol - ly trust - ed.

prop - er per - son to be whol - ly trust - ed.

prop - er per - son to be whol - ly trust - ed.

p



Nora. Is he what he seems to be?..... Time will tell, we'll wait and see.....

Sop.

Capt. Is he what he seems to be?..... Time will tell, we'll wait and see.....

Tenor. Ah.....

1st Bass. Is he what he seems to be?..... Ah.....

2d Bass. Is he what he seems to be?..... Time will tell, we'll wait and see.....

Alto.

CHORUS.

Sop's. Ah..... Ah.....

Altos.

Tenors. Ah..... Ah.....

1st Basses. Ah..... Ah.....

2d Basses.

Piano.

The musical score is written for a full vocal ensemble and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts are arranged in a standard SATB format with additional voices. The lyrics are: "Is he what he seems to be?..... Time will tell, we'll wait and see.....". The chorus section is marked with a double bar line and the word "CHORUS." in bold. The piano part provides harmonic support with chords and melodic lines.

N.
Is he what he seems to be? Time will tell we'll wait and see

S.
Ah

C.
Is he what he seems to be? Time will tell we'll wait and see

T.
Ah

B.
Is he what he seems to be? Ah

B.
Time will tell we'll wait and see

Madame.
A.
Is he what he seems to be? Ah

Chorus.
S.
Time will tell we'll wait and see

A.
Ah

T.
Ah

B.
Ah

B.
Time will tell we'll wait and see

Ah

Piano accompaniment

Flitch. (angrily.)

ff Oh my ears, do they de ceive - me? Do these friends now dis - be - lieve me? Oh such

Musical score for Flitch (angrily.). The score is in G minor (three flats) and 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line begins with a forte (ff) dynamic and features a melodic line with eighth and sixteenth notes. The piano accompaniment starts with a piano (f) dynamic and provides harmonic support with chords and moving lines in both hands.

words they sad - ly grieve me, It is best at once to leave thee.

Continuation of the musical score for Flitch (angrily.). The vocal line continues with the lyrics "words they sad - ly grieve me, It is best at once to leave thee." The piano accompaniment continues with harmonic support, featuring some chromatic movement in the bass line.

QUARTETTE (aside.)

pp st' st' he's near, st' st' he's here.

pp

pp st' st' he's near, st' st' he's here.

pp

pp

Musical score for the Quartette (aside.). This section features four vocal parts: Nora, Alto, Capt., and Bass, along with a Piano accompaniment. All parts begin with a pianissimo (pp) dynamic. The vocal lines are simple, consisting of whole and half notes. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Sopranos Is he what he seems to be?..... Time will tell, we'll wait and see.

Altos. Ah.....

1st Tenors. Is he what he seems to be?..... Time will tell, we'll wait and see.

2d Tenors. Ah..... Ah.....

1st & 2d Bass. Is he what he seems to be?..... Time will tell, we'll wait and see.

Piano.

V (Exit Flicht)

S. *pp* st' st' He's near st' st' He's here.

A. *pp* st' st' He's near st' st' He's here.

1st B. *pp* st' st' He's near st' st' He's here.

2d B. *pp* st' st' He's near st' st' He's here.

Piano. *pp*

S. *ff* Is he what he seems to be?..... *sff* Time will tell we'll wait and see. Boom!

A. *ff* Ah..... *sff*

1st T. *ff* Is he what he seems to be?..... *sff* Time will tell we'll wait and see. Boom!

2d T. *ff* Ah..... *sff*

1st & 2d B. *ff* Is he what he seems to be?..... *sff* Time will tell we'll wait and see. Boom!

Piano. *ff* *sff*

Madame La Font. Ladies and Gentlemen the house is at your disposal, make yourselves perfectly at home; Remember the library is stocked with books.

Nora. Oh mamma, put aside that horrid book and join us at lunch. (Takes Captain's arm.)

Capt. Stanley. (Offering Madame his other arm) Shall I have the honor?

Madame. (Contemptuously and not noticing Captain's arm) Presently (tapping book) I have an engagement that will detain me yet awhile. (Supper bell rings.)

Nora. When he comes, mamma, pray join us even if you have to bring him along.

SUPPER CHORUS (HARK TO THE WELCOME CALL.)

Nora, Madame, Captain & Chorus.

All? Moderato.

Piano.

Vra. Sop.
Oh hark to the wel . come call That comes from the ban . quet

Madame. Alto.
Oh hark to the wel . come call That comes from the ban . quet

Captain. 1st Tenor.
Oh hark to the wel . come call That comes from the ban . quet

2d Tenor.
Oh hark to the wel . come call That comes from the ban . quet

1st & 2d Bass.
Oh hark to the wel . come call That comes from the ban . quet

Piano.

N. & S.
hall With plen . ty be . fore us, We'll swell up the chorus, As the good things a . far off we

M. & A.
hall With plen . ty be . fore us, We'll swell

C. & T.
hall Well swell up the chorus, As the good things a . far off we

2d T.
hall Well swell up the chorus, As the good things a . far off we

1st & 2d B.
hall With plen . ty be . fore us, We'll swell up the chorus, As the good things a . far off we

Piano.

N.&S.
smell..... The joints and the jui - cy chops..... The wine and the malt and
M.&A.
Ah.....
C.&T.
The joints and the jui - cy chops..... The wine and the malt and
Ah.....
1st & 2d B.
smell..... The joints and the jui - cy chops..... The wine and the malt and
Ah..... Ah.....



N.&S.
hops..... With lobster and chicken Our footsteps shall quicken, Then a - way to the sound of the
M.&A.
Ah.....
C.&T.
hops..... With lobster and chicken Our footsteps shall quicken, Then a - way to the sound of the
1st & 2d B.
hops..... Ha! ha! ha! ha! ha! Then a - way to the sound of the



bell.....

bell.....

bell.....

bell.....

bell.....

The first five staves of the musical score. The first four staves are vocal parts, each beginning with the word "bell....." and a dotted line. The fifth staff is the piano accompaniment, featuring a complex melody in the right hand and a bass line in the left hand. The key signature is B-flat major (two flats) and the time signature is 2/4.

GRAND, BANQUET MARCH.

Piano.

The piano accompaniment for the Grand Banquet March. It consists of two systems of staves. The first system has a treble and bass staff, with the word "Piano." written vertically to the left. The second system also has a treble and bass staff. The key signature is B-flat major (two flats) and the time signature is 2/4.

Sop. & Tenor.

Unison Chorus.

Alto & Bass.

To the ban - - quet hall we go..... And there we'll wel - - come friend or

Pomposo.

Piano.

foe Sparkling wines we will quaff, And we'll sing and we'll laugh, For a jol - ly set are

*fff**sf**sf**sf*

we We'll ban - ish care to - night, For hap - pi - ness is

S.&T. *ours.....Here's health to all, Both great and small, May the stars e'er shine o'er*

A.&B.

S.&T. *la Font Hall, Now with cheers..... well banish fears..... And gladness bring..... for joy is*

A.&B.

S.&T. *King..... Then a way, then a way Ere the night turns to day, Which an end to mirth will*

A.&B.

(Exit all C. D. F. except Madame who is waiting for Galley and goes to L. E. R. and looks off.)

bring A - way ! a - way !

p *pp*

p *p* *pp*

(Recitative.
Madame La Font.)

Why comes he not, Why comes he not? This ach-ing heart will on-ly know des-

rit.

- pair un - til I hear his wel-come footsteps on the stair

sf *rit.*

WHY COMES HE NOT.

MADAME LA FONT.

Tempo di Waltz.

Piano.

Why comes he not. 'Tis time
 he were here. The hours seem so
 long. And my poor heart so drear;
 (Galley enters unobserved by Madame 1. E.R.)
 I love him so dearly,

fond ly and true, What keeps him from

Rit. ad lib.

com ing? Oh would I on ly knew

WHAT MEAN THESE WORDS.

(*Madame La Font And Galley.*)

Galley. (aside.)

Piano. *p* What mean these words I hear, They fill my soul with

fear,..... Some oth - er fel - low vis - its here, My
 con - fi - dence is sha - ken, I'll there - fore not be in - dis -

Madame (aside.)

I wish he would pro - pose,.....
 and prove him self a lov - er bold, His love to me is
 - creet, I will not be in haste And throw my for - tune

..... and prove him self a lov - er bold, His love to me is
 - creet, I will not be in haste And throw my for - tune

(Madame sees Galley. Recit.)
ad lib. (aside.)

more than gold, And bright - est hopes a - wak - en! At last
at her feet, To find my - self mis - ta - ken.

(Aloud to Galley.)

he is here;..... How ver - y late you are, sir (Galley.)
Your

par - don I im - plore,..... Your par - don I im - plore,..... I

Basso Tremando. *Basso Tremando.*

Tempo di Waltz.

could not come be fore..... Oh La - dy, life is but a

Basso Tremando.

Madame (aside)

What he can mean by such strange words, I do not un - der -

sham, To me it is not - worth a fig, So lone - ly and so

(Madame to Galley)

stand What life to

sad I am, I feel like giv - ing up the jig.

(Aside)

you is but a sham? Oh that I his thoughts could read, A
 Yes life or death is all the same, So

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). It contains the lyrics "you is but a sham? Oh that I his thoughts could read, A". The middle staff is a vocal line in bass clef, continuing the lyrics "Yes life or death is all the same, So". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of two flats. It features a series of chords and moving lines in both hands.

lov - ing friend he needs in - deed, A wife or friend, its all the
 lone - ly and so sad I am, I feel like giv - ing up the

The second system of the musical score continues the vocal and piano parts. The vocal staves (treble and bass clef) contain the lyrics "lov - ing friend he needs in - deed, A wife or friend, its all the" and "lone - ly and so sad I am, I feel like giv - ing up the". The piano accompaniment (grand staff) continues with chords and melodic lines, ending with a double bar line and a repeat sign.

Recitative ad lib.

same, You shock me sir, You shock me quite, Some troub - le deep you
 game.

The third system of the musical score is marked "Recitative ad lib.". It consists of three staves. The top staff is a vocal line in treble clef with the lyrics "same, You shock me sir, You shock me quite, Some troub - le deep you". The middle staff is a vocal line in bass clef with the lyrics "game.". The bottom staff is a piano accompaniment in grand staff, featuring a series of chords and moving lines in both hands, ending with a double bar line and a repeat sign.

seem to bear.

'Tis true a trouble deep I

Both. aside.

I won - der

bear, One half with all my heart I'll spare, She al - most

Tempo di Waltz.

if he means me there?

has me in her snare. Ah, man - y, thanks I

Both aside.

M.
 'Tis on - ly
 seek but rest, My mind I'll ver - y soon com - pose 'Tis on - ly

M.
 pit - y moves his breast, He will not ven - ture to pro -
 pit - y moves her breast, I dare - not ven - ture to pro -

rit.

a tempo.
 - pose, His ac - tions now his thoughts dis - close, He real - ly wish - es
 - pose, Her ac - tions now her thoughts dis - close, She real - ly wants me

M. to pro - pose No, no, he dare not now pro - pose, No,
 G. to pro - pose No, no, I dare not now pro - pose, No,

(Loud crash is heard without.)

(Enter Flitch 3.E.L. excitedly.) *Recitative.*

M. no, he dare not now pro - pose. (Flitch.) Horror, Madame, horror, shame!
 G. no, I dare not now pro - pose.

F. Horror is in fact no name, Your precious book case in the hall, Has had a most dis-as-trous fall, Your treasured
 M.

F. vol - umes filled with lore, Lie scattered on the libra'ry floor. *Madame. Recit.*

M. My precious vol - umes? fate for -

F. *ff* Yes 'twas he!

M. bid it! I'm sure that hor - rid Cap - tain did it!

ff *ff*

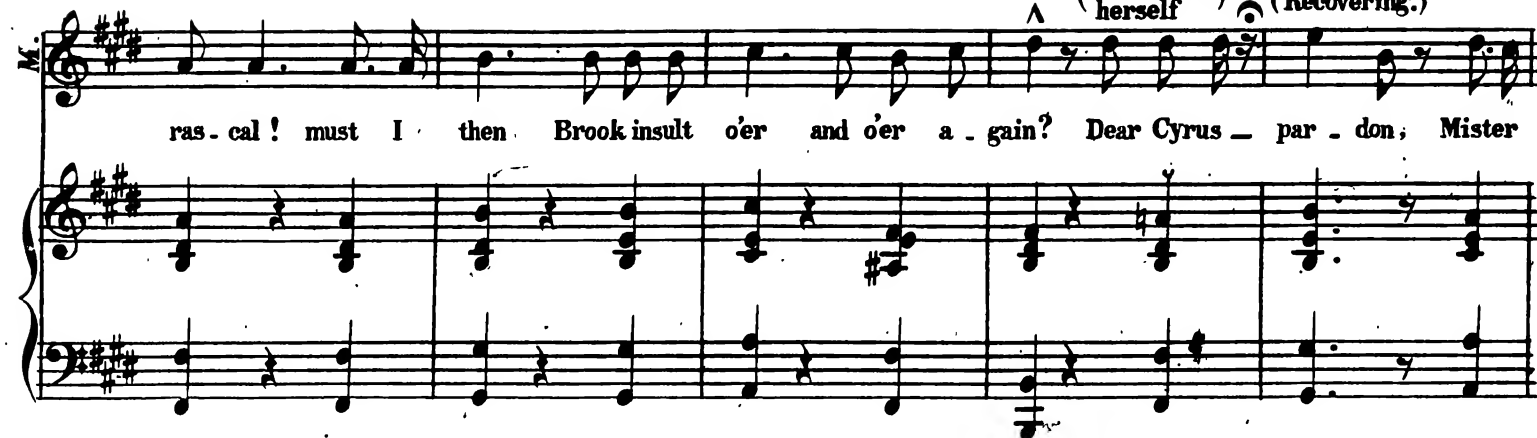
(Madame starts toward D.F. Fitch detains her.)

Fitch. They gathered up all the books and — and — (hesitatingly) the Captain told Miss Nora such trash was only fit for the coal bin anyhow. (aside) What a fib!

Madame. Recit. *ad lib.* *a tempo.*

M. The im-pious wretch, He coldly sneers, At books that start a woman's tears, The brazen

(Forgetting herself) (Recovering.)

M. 

ras - cal ! must I then Brook insult o'er and o'er a - gain? Dear Cyrus — par - don, Mister

M. 

G, Oh help in this e - mer - gen - cy, This villain leaves the house to - night, Or else I

cresc.

(Recit. Galley aside.)

G. 

Oh wom - an, thou an - gel of good! How

M. 

am mis - tak en quite.

sweet thy glances are, How perfectly well understood, Thy

(Aloud Tragically.)

might to make or mar ~ Lead on, I'm here! but point the way, 'Tho far or

ad lib.

near, 'Tho far or near, Thy foe I'll slay, Thy foe I'll slay or die! (Flitch. Madame. Oh my!)

Galley. (thoughtfully)

(aside)

p And yet I think we both are wrong, 'Tho brave I'm

nei - ther young nor strong, I think I have a bet - ter way, I

The first system of the musical score is in D major (two sharps). It consists of a vocal line in the bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line has a melodic line with lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Madame. (angry)

The thing sir's not as you may
think I have a bet - ter way. (*Fitch* *aside.*) I hope they'll

The second system continues the musical score. It includes a vocal line in the bass clef and a piano accompaniment in grand staff. The vocal line has a melodic line with lyrics. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

say, That flip - pant son of Mars, to - night, The dust of
fight! He's wrong! you're right! For once my
She means that

The third system of the musical score is in D major (two sharps). It consists of a vocal line in the bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line has a melodic line with lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

hum - ble - ness shall bite, The dust of hum - ble - ness shall bite!

luck has turned a - right, Old Gal - ley shall the Cap - tain fight.

I will have to fight, She means the Cap - tain I shall fight.

TRIO. (WITH MANNER DIPLOMATIC.)

Madame, Galley and Flitch.

Moderato.

Madame. Speak

Flitch.

Galley. With manner diplomat - ic, But language quite emphatic, But language quite emphatic, This soldier I'll pursue

Piano.

Moderato.

M. nothing un-gra-mat-ic, Speak nothing un-gra-mat-ic — Re.

F. *ad lib.*

G. But take him to the attic With pis-tols primed for two.

ad lib.

M. - member he's a soldier, Than common folks they're bolder, Than common folks they're bolder, Be careful what you do.

F.

G. 'Tis ex.

(Pointing to D. F.) (Enter Nora and Capt. D. F.)

Here's Nora, now she'll scold her; Here's Nora, now she'll scold her For mak - ing this a - do.

. act - ly what I told her .

Nora. Dear mamma we've had such a splendid time, such a delightful walk in the mellow moonlight (Noticing Madame's angry countenance) Why what's the matter mamma?

Madame. (Points at Capt. Stanley) That viper, that burnished bayonet has often sneered upon my books, though stealthily, but to night — Oh horror!

Capt. (In surprise) I madame? I do not comprehend you.

Galley. (Aside, looking at Capt.) Shurely, I know that face!

Nora. Dear mamma you do but jest, behold your future son-in-law.

Madame. Never, never! Will no one drive the serpent hence? Mr. Galley! Flitch!

Capt. (Defiantly) Let them beware! (Flitch starts back)

Galley. (aside) Something must be done or Madame will brand me a coward I have it, strategy! (aloud with fierce tone and gesture) Captain! One word!

Nora. (to Capt.) Oh, don't!

Capt. (drops Nora's arm and advances to Galley) Well, sir!

Galley. (Confidentially) Don't mind me, women will be women, I am Editor of the "Windy Bugle." I'll notice your arrival in town, editorially, in tomorrow's edition (pulls out pencil and note book) Your name is—?

Capt. Walter Stanley U. S. Army at your service. (snaps fingers under Galley's nose) That for your notice jack-a-napes! (Crosses to Nora)

Galley. (aside) I'll write it anyhow to prove my neutrality. (Writes)

Hear me ma - ma, pray, A no - ble

man to - day you wrong, re - lent! re - lent! He loves me.

Recit. Madame.

Si - lence, fool ish girl..... You know not what you

NORA.

*ad lib.**rit.*

Her words no ray of hope im - part, Oh hea - vy, hea - vy is my say !

LOVE'S A ROSE.

SOLO QUARTETTE And FULL CHORUS.

Nora, Madame, Captain and Galley.

Con Dolore.

heart. Ah! Love's a rose in fra - grance born, Be - neath Be -

The first system of the musical score for 'Love's a Rose'. It features a vocal line and a piano accompaniment. The vocal line begins with a fermata over the word 'heart'. The piano accompaniment consists of chords and single notes in the right and left hands.

- neath the Sum - mer sky The tem - pest blows, yet

The second system of the musical score. The vocal line continues with a fermata over 'neath'. The piano accompaniment features a more active melody in the right hand, with a crescendo leading into the next system.

lives the thorn, The rose, the rose must droop and die.

The third system of the musical score. The vocal line ends with a fermata over 'droop'. The piano accompaniment concludes with a final chord. The word 'ad lib.' is written above the final measure of the piano part.

Full Chorus.

78

pp *dim.* *pp*

Sop. The tem - pest blows yet lives the thorn. The rose, the rose must droop and die.

Alto. *pp* *dim.* *pp*

1st Tenor. The tem - pest blows yet lives the thorn, The rose, the rose must droop and die.

2d Tenor. *pp* *dim.* *pp*

1st & 2d Bass. The tem - pest blows yet lives the thorn, The rose, the rose must droop and die.

Piano. *pp* *dim.* *pp*

Nora.

One day of bliss, then twi - light

Madame.

Capt. Then twi - light

Galley.

Twi - light..... will.....

comes to shed, to shed her dew - y tears Our fate is

comes *p* Ah yes, her

come *p* Ah yes, her

p

this, Each wea - ry roams Through lone - li - ness of years, Through lone - li - ness of years.

words are true . of years .

words are true . of years .

Full Chorus.

80

pp *dim.* *pp*

Sop. The tem - pest blows, yet lives the thorn, The rose, the rose must droop and die.

Alto. *pp* *dim.* *pp*

1st Tenor. The tem - pest blows, yet lives the thorn, The rose, the rose must droop and die.

2^d Tenor. *pp* *dim.* *pp*

1st & 2^d Bass. The tem - pest blows, yet lives the thorn, The rose, the rose must droop and die.

Piano. *pp* *dim.* *pp*

S. One day of

A. One day of

1st T. One day of

2^d T. One day of

1st & 2^d B. One day of

Piano.

S. bliss, Then twi - light comes To shed, to shed her

A.

1st T. bliss, Then twi - light comes To shed, to shed her

2d T.

1st & 2d B. bliss, Then twi - light comes To shed, to shed her

S. dew - y tears..... Our fate is this, each wea - ry

A.

1st T. dew - y tears..... Our fate is this, each wea - ry

2d T.

1st & 2d B. dew y tears Our fate is this, each wea - ry

82

roams, Through lone - li - ness of years, Throug lone - li - ness of years.

roams, Through lone - li - ness of years, Throug lone - li - ness of years.

roams, Through lone - li - ness of years, Throug lone - li - ness of years.

(Madame and Nora go to wing, take seats and make show of conversation. Captain goes to window R.F. and returns slowly.)

Galley. Flitch!

Flitch. (Flitch goes to Galley) Yours to command sir.

Galley. (Privately to Flitch) I have written a brief notice of the Captains arrival which I desire to appear in to-morrow's paper, Take it to the Bugle office, upstairs to the foreman. Here is a dollar for your trouble. (Gives paper and money to Flitch)

Flitch. (Pockets dollar) All right.

Galley. Lose no time. (Goes to C.D.F.)

Flitch. (Opens paper and reads) (Aside) Ha! ha! ha! Old Galley won't know his article in the morning. The Captain's a gallant is he? I'll alter that opinion to suit my views. (Exit 1.E.R.)

Nora. {
Madame. { Rise. Captain joins them. }

POSITION.

Madame.
R.

Nora.
C.

Captain.
L.

(Recitative.) *Madame.*

Me change, not I . your words are chaff, No not for Shak - speare bound in calf, You are my

Capt. (aside) *Nora.*
child — then daughter know, Yon caitiff, straight way hence must go. Oh wretched fate, To be the

ob - ject of such hate. Re - mem - ber mam - ma days gone by, Their mem - o - ries plead for

Madame
(furiously.)

me, Will not the past call forth a sigh or change your cruel decree? You ask, you

sf

Risoluto. \wedge

Impetuoso. cresc. accel.

plead, but all in vain, He never shall return again. No, no, while Stanley is his

Impetuoso cresc

name, My hate shall ever be the same.

cen do. sf

DUETT-NORA AND CAPTAIN.

Quartette-Nora Captain La Font & Galley.

— WITH CHORUS. —

*Andante.**ad lib.*
(Captain.)

Fare-well, farewell, we may not meet a-gain, Our

*rit.**a tempo.*

dream of joy, our dream of joy is o'er, Fond vows of love a-las, are

vain... We part, we part for ev-er more.

ad lib.

Sad is the heart when for - ever all hope has fled, Oh, what despair! I'm for -

f *p*

*cres**cen*

- sa - ken the future I dread! Oh we must part! all the hope, all the joy of this

cres *cen*

*do.**ad lib.*

life now has flown, Still my heart shall be thine, shall be thine a - lone.

do. *colla voce.* *p*

Nora. *mf* Moth-er

La Font. They shall

Captain. Still my

Galley. Must they

CHORUS.

Sopranos. *p* *cres - cen - do.*
Yes they must part, tho' the warm tear-drops start, for all hope now has flown, They must

Altos. *cres - cen - do.*

Tenors. Yes they must part, tho' the warm tear-drops start, for all hope now has flown, They must

Basses. *cres - cen - do.*

Piano. *cres - cen - do.*

a Tempo.

pity, oh pity me now. Oh, I cannot say fare-well to thee, Tho'

part. No, they shall part no they shall part. I am sad, oh,

heart shall be thine, shall be thine,.... shall be thine a-lone, a . . lone. Tho'

part yes hope has flown must it be?

Cho.

part..... They must part.

part..... They must part.

a Tempo.

N.
doom'd to wander, oh, I care not where, Oh, tell me, sometimes thou wilt spare One

L.
will you leave me now, Oh, I am sad, oh, would you break your mother's heart!

C.
doom'd to wander, oh, how sad, Do not leave me to des - pair, My

G.
If doom'd to wander, a - las how sad! must they part?

Cho.
p
This is sad 'tis sad

p
This is sad 'tis sad

p

The piano accompaniment consists of two staves. The right hand features a series of triplets of eighth notes, while the left hand plays a steady accompaniment of eighth notes and chords. The music is in a minor key, indicated by the key signature of one flat.

N.

Un . hap . py fate, do not leave me in grief, thou art mine, Should all the world now a . gainst me combine Should e'en

L.

ah you must part !

C.

oh wild despair !

G.

'Twill drive her mad ; oh, to blight a life so young and fair !

Cha.

p So young .

p So young .

p So young .

p So young .

f

p

cres

- cen - do **f**

N. death be my fate I'll be thine, I'll be thine..... yes on - ly thine.

L. Ah!

C. Yes thou art mine..... yes on - ly mine. *cres -*

G. Ah Ah Ah, yes, Do not despair tho' the *cres -*

Now doom'd to roam tho' it *cres -*

He *cres -*

Now doom'd to roam, tho' the *cres -*

- cen - do **f**

Octaves ad lib. . .

The musical score is written for a vocal ensemble and piano. It consists of nine staves. The vocal parts are labeled N. (Soprano), L. (Alto), C. (Tenor), and G. (Bass). The piano accompaniment is shown in a grand staff (G.). The score includes various musical ornaments, such as triplets and slurs, and dynamics like *f* (forte) and *cres -* (crescendo). The lyrics are written below the vocal staves, and the piano part has its own notation with lyrics at the bottom.

Should the world all against me combine, I'll be thine, yes on - ly

no no no no, ne'er be

cen do. Should the world all against us combine, Thou'll be mine, yes on - ly

heart's fill'd with care, tho' the heart's fill'd with care don't des. pair, ah, on - ly

cen do.

mat. ters not where, he will ev - er be true, true to thee. ah, Ah.....

cen do.

will be true, be true to thee. ah, Ah.....

heart's fill'd with care, He will ev - er be true, true to thee. p

cen do.

mp

Tempo Primo.

N.
thine. Oh! 'twill break my heart, No

L.
thine. Yes they shall part. You shall not wed him,

C.
mine. Yes we must part, oh, what would I not do for

G.
thine. Why must they part? oh, a woman's hate, a woman's

Why should loving hearts so true, so true, Be severed ne'er to meet a gain, a gain, One day perhaps some hearts will

Cho.
Must hearts so true be severed, nor meet again, One day perhaps some hearts will

Tempo Primo.

N.

We cannot part, 'twill break my heart, 'Twill break, 'twill break my heart! *f* Thy face alone this

L.

he shall go, shall go: Now feel my hate!.....

C.

thee..... No - rah, No - rah, Oh,

C.

love..... Will break her heart, her heart Plead not in vain.

Cho.

rue That know not now their burning pain, Now they must wan - der a - lone *f*

rue That know not now their burning pain, Now they must wan - der a - lone *f*

p

accel . .

N.

wounded heart can cheer. no, no, no, no, no, no, no, no,

L.

No - rah hear me,

C.

Heavh pi - ty me, on - ly in dreams Will thy form now appear to me; No - rah the time now has

G.

Hope still remains, Will her form now appear to thee? Mad - am hold,

Chor.

pp *f* *p* *cres* *accel*

Pit - y, Hope still remains. True love! Now doom'd to roam, tho' it

pp *f* *p*

Now doom'd to roam,

Pit - y, Hope still remains. True love! Hold! rash

pp *f* *p*

See the Captain insult bearing.

cres *accel*

- er - an - do .

Allo! Moderato.
rit. *a tempo.*

N.
no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, Do not leave me, do not leave me, Do not leave me, do not leave me,

L.
I com-mand thee! You sir, leave this house! No - rah hear me,

C.
come, We must part, we must part, we must part, so fare-well. Oh, what sorrow, oh, what sorrow,

G.
you are wrong, You are wrong, are you mad? Help! help!

- er - cen - an - do . do . *Allo! Moderato.*

mat-ters not where, He will ev - er be true true to thee. Oh what sorrow, oh what sorrow,

Cho.
no matter where, He will be true true to thee. Oh what an - guish,

wo - man are you mad? Oh what an - guish,

Madam's eyes with fury glaring, Horrid woman, o-ver-bear-ing, see! Oh, what an - guish,

- er - cen - an - do . do . *Allo! Moderato.*

rit. *a tempo.*

**Norah faints and falls to the floor.
Captain exits in despair.
All is confusion.**

no. no. no. no. no. *accell poco a poco.*

N.
Do not leave me, do not leave me, Do not leave me, do not leave me, Do not leave me, help!

L.
No - rah hear me, Help! oh, help! oh, help! oh, help! oh, help!

C.
Oh, what sorrow, oh what sorrow, Oh, what sorrow, oh, what sorrow, Oh, what sorrow, help!

G.
Help! help! Ah..... help! Mer - cy, heav - en,
accell poco a poco. **All? Vivace.**

Oh, what sorrow, oh, what sorrow, Oh, what sorrow, oh, what sorrow, oh, what sorrow, help! Broken hearted she is dying,

Oh, what an - guish, See what bit - ter an - guish, help! oh, help!

Oh, what an - guish, See what bit - ter an - guish, help! Broken hearted she is dying,

Oh, what an - guish, See what bit - ter an - guish, help! See that moth - er,
accell poco a poco. **All? Vivace.**

Oh, what an - guish, See what bit - ter an - guish, help! See that moth - er,

L.
No - rah! Oh, my poor heart now is breaking, help! help!

G.
help us, This her pride will hum - - ble, Broken hearted she is dy - ing,

ff
Ah..... Broken hearted she is dying, Ah..... help! help!

ff
oh help! Bro - ken heart - ed she is dy - ing, help! help!

ff
oh help! Broken hearted she is dying, help! help! she is dy - ing,

ff
trem - - ble This her pride will hum - - ble, Broken hearted she is dy - ing,

Cho.

help! help! Oh my poor heart now is breaking, Help! help! help! help!

Broken hearted she is dying, Broken hearted she is dying, Broken hearted she is dying, Broken hearted she is dying,

help! help! Broken hearted she is dying, help! help! help! oh

help! help! Broken hearted she is dying

Broken hearted she is dying

See that mother, how she trembles, This her pride will surely humble

L.
help! No - rah, help! help! help oh help!

G.
help! help! help! help! help! help oh help!

Chor.
help! Yes broken hearted she is dying, She is dying, help! help oh help!

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END OF ACT 1st